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determined" by the intention of the speaker is hardly compatible with the statement (p. 294) that in the use of these auxiliaries "the greatest freedom prevails." In the use of these auxiliaries in senses other than that of the simple future (which invariably requires *shall* in the first person and *will* in the second and third persons) it appears not that the greatest freedom prevails but rather that the rules, though approximately fixed for a given set of circumstances, vary so constantly with changes in the particular set of circumstances that a uniform rule for all cases is impossible. It would be better (p. 299) to distinguish the form *taxing* in the expression "for heavily taxing the people" from the infinitive *to tax* in the expression "to heavily tax the people" by calling the former a gerund or verbal noun rather than an "infinitive." The expression (p. 302) "the shortness of his leg prevented him running" does not, of course, belong in a list (p. 301) of examples of the verbal modified by a noun. In the expression (p. 309) "*I walked two hours*" and "*I walked two miles*" it is not the nouns *hours* and *miles* taken alone by themselves but coupled with the numeral *two* that form adverbs; otherwise we should have the strange phenomenon of an adverb modified by a numeral. The word *home* in the expression (p. 310) "I am going home" was not originally a "locative" but an accusative case used adverbially (cf. Bosworth-Toller, *Anglo-Saxon Dictionary*, sub *hām*). The so-called copulative verbs (p. 311) "may be followed" by predicate nouns as well as "by predicate adjectives," as in the example "She looked a dark Madonna," cited below (p. 312). In the sentence (p. 317) "I thank your Majesty for the cordial reception you have given us, and which we appreciate," it would appear more natural to regard the relative pronoun *which* as coördinate with a preceding relative, understood between reception and you, than as an instance of "mixed syntax." The full form of the sentence would then read "I thank your Majesty for the cordial reception which you have given us, and which we appreciate." The word *like* in the sentence (p. 319) "You are not like to find him here" is used as an adjective, not as "an adverb."

The following typographical errors have been

discovered: *Brtain* (p. 36); *English* (p. 39); *eb* (p. 319); omission of quantity in Old English *beon* (p. 73); *eower* (p. 89), by the side of *eow* on the same page; *eow* (p. 93); *ge* (p. 93). For "following excellent" in the quotation from Sir John Cheke (p. 245) read "following of other excellent."

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Schillers Wilhelm Tell. Edited with Introduction, Notes, and Repetitional Exercises by BERT JOHN VOS, Professor of German in Indiana University. Ginn and Company, 1911.

This is in many respects the best edition of Schiller's masterpiece that has ever appeared in America. The editor has addressed himself deliberately and consistently to the modest though important task of producing a book adapted to the needs of high school and college students of German, who read *Tell* as their first classic drama. Introduction, notes, vocabulary, and *Fragen* aim, therefore, at a clarity and simplicity of statement demanded by the needs of the beginner. Every teacher of German in American institutions should hail as an omen of better things in our profession the emphatic assurance of the editor's preface that the *Fragen* are intended to "bring home anew to teacher or pupil the cardinal fact that in all modern language instruction the appeal should in the first instance be not to the eye but to the ear." The present writer shares with many of his colleagues the conviction that the college and the university have been discredibly slow to recognise practically this truth and to throw the weight of their influence in the direction of a more rational study of foreign languages in harmony with this principle.

Of the 444 pages of the volume, 57 are devoted to the introduction, 174 to the text of the drama, 89 to the notes, 4 to the appendix, 25 to the *Fragen*, and 92 to the vocabulary.

Moved by the conviction that the strongest appeal can be made to the interest of the student of Schiller through the presentation of an adequate amount of biographical detail, and that space, often wasted in editions of *Tell* upon an examina-

tion of the relation of the historical, legendary, and poetical elements of the story of the hero archer, could thus be more profitably employed, the editor has confined his Introduction in large measure to a sketch of Schiller's life and work. The sketch is carefully written and presents within small compass an impressive picture of the tireless energy and many-sided activity of Schiller's spirit. Such brief mention of large topics leads, of course, through necessary omissions, to an occasional false perspective. Thus in the present instance *Don Carlos* fails to assume its true significance as the dramatic preface of the period of the poet's dramaturgic maturity. Similarly the *Braut von Messina* is labeled "fate-drama" in the *Oedipus* sense of the word, with no regard of recent studies that show indubitably its closer relationship with *Wallenstein* than with the Greek drama, associated with it by earlier critics. In spite of these and other minor defects, the introduction is skilfully constructed and well adapted in coöperation with the notes "to rouse the feeling for poetry that seems to have become entirely dormant with so many of our young people."

The notes are, on the whole, well devised to explain real difficulties of language, style, or poetic allusion. They do not forget, as do so many notes in American text-books, that the commercial instinct of the publisher demands an accompanying vocabulary, that may reasonably be supposed to clear up certain elementary matters of form and meaning. Their value is greatly enhanced by well chosen parallel quotations from English literature. Each note is numbered according to the line of the text to which it primarily refers. Notes upon stage-directions are starred and numbered after the lines which the directions introduce. A careful reading of these notes suggests the following list of modifications or additions:

N. 14 should call attention to the usual strong inflection of the adjective after a personal pronoun in the accusative.

N. 15 should mention the archaic flavor of *zu Berg* (*zu Tal*) when used for the modern *hinauf* (*herauf*) *hinab* (*herab*).

N. 40: *Und kalt her bläst es*, etc. A closer English paraphrase than that offered by the editor, "a cold wind blows" would be, "a cold blast comes."

N. 108: *Es kann uns allen gleiches ja begegnen*.

The meaning of *ja* is here not "why at the beginning of a clause," but is approximated by the English "you know" in "The same fate may befall us all, you know." The suggestion of the editor that the word would best be left untranslated here seems to the reviewer unfortunate, for the double reason that it combines with other similar suggestions in the body of the notes to focus attention upon the text, as something to be primarily *translated*, whereas the editor would surely agree that the thing of prime importance for the learner is to *understand* the text without translation; and also that it encourages the false view that the word corresponds to no form of English expression.

N. 176: *beilegen* means rather *lay to* (bestir one's self) than *lay on*.

N. 229 is quite misleading. *Dies Haus, Herr Vogt, ist meines Herrn, des Kaisers, und Eures, und mein Lehn* does not mean, as translated by the editor: "This house belongs to my lord the Emperor, and (in your capacity as the Emperor's representative) is yours, and is my fief." The remark, "*Eures*: notice the form; not *Euer*. It can refer only to *Haus*," is, therefore, entirely inapposite. The meaning of the passage is clearly: "This house belongs to my lord and your lord the Emperor, and is my fief." This reply is one of the most interesting expressions of the frankness and boldness of Stauffacher's character contained in the whole play. Hence the further remark of the editor, "The addition of *und Eures*, which was really uncalled for, shows Stauffacher's anxiety to appease Gessler," is quite aside of the mark.

N. 254: The indication of the pronunciation of *y* in Schwyz, already given in the preliminary part of N. 1, is here repeated.

N. 255: A clearer statement would be, After negative clauses *sondern* affirms the opposite of the preceding denial; *aber* affirms what remains untouched by the preceding restriction.

N. 286 should call attention to the dialectic and colloquial nature of the unhistorical form, *eurer* (gen. of *ihr*), used by Schiller here and repeatedly in the text of the drama.

N. 473: *Fine*, as distinguished from *punishment in general* (*Strafe*), is *Geldstrafe*.

N. 631 should indicate the difference between the participial adjectives, *gesinnt* and *gesonnen*.

N. 765, touching the drinking term, *Ich bring's*

Euch, might well have included the parallel student slang, *Ich komme Euch was (einen ganzen, einen halben, meine Blume, etc.)*.

N. 772 should mention that *gemessen (Ist deiner Jugend die Zeit so karg gemessen?)* is here the poetical form for the usual prose form, *zugemessen*.

N. 982, which modernises the expression, *läset sich nicht lang erwarten*, should give the adverb of time the more usual form, *lange*.

N. 1006 proposes the scansion, *In den einsamen Sennhütten kehrt' ich ein*; the following substitute seems to the present writer more natural: *In den einsamen Sennhütten kehrt' ich ein*, which expresses through the contiguous stressed syllables the solitariness of the abodes thus visited.

N. 1444: The editor finds these words of Rösselmann incongruous with the remark of Walter Fürst (l. 1443). Chairman Reding had urged haste (l. 1441) to avoid discovery by the light of day, which was just kindling the mountain-tops, whereat Fürst had reminded them that the valley folk, whom they might wish to elude, would sleep quietly some time longer as the dawn descended but gradually to them from the high Alps. With this reminder the words of Rösselmann, "By this light, which greets us before all the people who dwell below us and breathe with difficulty the murky air of towns, let us swear the oath of the new federation," seem quite in harmony.

N. 1567 might appropriately contain as a familiar parallel to *kein armer Laut* the phrase, *kein Sterbenswort (-wörtchen)*.

N. 1821 suggests as scansion of the half-line: *Fört, fort ins Gefängnis*, for which the alternative: *Fört, fört ins Gefängnis* seems to the reviewer more natural (Cf. comment upon N. 1006).

N. 1903 recommends the omission of *ja* in the translation of: *Ei, Tell, du bist ja plötzlich so besonnen!* "If *Ei* did not precede it could be rendered, 'Why, Tell, you are.'" Referring to what was said concerning Note 108, attention should here be called to the fact that Gessler is, in this sneering use of the word, *besonnen*, taunting Tell with his own disclaimer to *Besonnenheit* (l. 1872: *Wär' ich besonnen, hiess' ich nicht der Tell*). It is easy to hear him saying, therefore, "Why, Tell, you are so circumspect all of a sudden, you see" (contrary to what you said a moment ago), and this is the shade of meaning conveyed by the participle, *ja*.

N. 3264 explains the word *ein* in the sentence, *So zieht dein Enkel ein auf deines Reiches Boden*, as equivalent to *einher*, 'wanders along'; the usual meaning of *einziehen* = to enter, to make one's entrance, seems, however, quite in accord with the bitterness of spirit that prompts the words of the speaker, "Thus thy grandson makes his entrance upon the soil of thy realm!"

The Appendix presents in modernised form a) the story of Baumgarten and b) that of Tell's escape, as told by Tschudi in his Swiss Chronicle, together with passages from Shakespeare's *Julius Caesar*, to show Gertrude's resemblance to Portia.

The *Fragen* are intended by their substance and form to stimulate interest in and to further intimate acquaintance with the details of the action of the drama and are, in the nature of the case, suggestive rather than exhaustive. They seem to the reviewer for the most part admirably chosen for this purpose. In the hands of a skilful teacher they will prove a valuable means to supplement the oral quiz of the class-room by written exercises in German. The questions are based directly upon the text of the play and are in some cases accompanied by answers or by a specific indication of the line of the text that suggests the answer. A few observations, touching the form or substance of some of these *Fragen*, may be in place: these observations follow the consecutive numbering of the *Fragen* themselves under the sub-divisions of the drama (Act and Scene):

Apparently through inadvertence a few double questions have crept into the list. Such are: I, 3, 11; I, 4, 11; II, 2, 69 and 109; IV, 3, 48.

I, 1, 12: More idiomatic than *Welche sind die gewöhnlichen Formen, etc.*? is *Welches s. d. g. F., etc.*?

I, 1, 40: *Was sagt Ruodi, wogegen könne er nicht steuern?* sounds awkward for the more natural German question, *Wogegen behauptet Ruodi nicht steuern zu können?*

I, 1, 51: *Warum schämt sich Ruodi nicht einzugestehen, dass er sich gefürchtet hat vor dem, was Tell gewagt hat?* The repetition of the auxiliary *hat* is disturbing. It might well be avoided either by suppressing the second *hat* or by substituting for the first *hat* the form *habe* of indirect discourse.

I, 2, 6: The question, *Wie findet ihn Gertrud?* is far from suggesting the answer given in the accompanying parenthesis, *Sie findet ihn ernst*.

For *Wie* seems at first blush to inquire for the manner of the discovery and not for the condition of the discovered person. The question is too terse and should be made more explicit, as, for instance, *In was für einer Gemütsstimmung (-verfassung, -zustand) findet ihn Gertrud?*

I, 2, 7: *Worin besteht Stauffachers Reichtum?* seems to inquire for the concrete ingredients of the man's wealth, e. g., full barns, cattle, horses, his handsome dwelling, etc. The introductory word should in this case be *Woraus?*

I, 2, 29: *Was sagt Gertrud, welche Wahl stehe ihr auch im äussersten Falle noch offen?* is objectionable for the same reason as I, 1, 40. A better form would be, *Welche Wahl, meint Gertrud, s. i. a. i. ä. F. n. o.?*

I, 3, 3: *Welche Personen sehen wir in Tätigkeit?* *In Tätigkeit*, commonly applied to machines (like the English *in motion*) and less frequently to persons, is less natural in this connection than *an der Arbeit*.

I, 3, 21: *Wo wurden die schweizerischen Lehen gegeben?* It is idiomatic German to say, *Etwas wird einem zu Lehen gegeben*; but it is customary to say, *Ein Lehen wird einem verliehen* (not *gegeben*); a better form of the question would be, therefore, *Wo w. d. s. L. verliehen (vergeben)?*

I, 4, 36: *Welche zwei hohen Berge sind hier genannt?* As the words of Melchtal (628) are here referred to, the real present passive with *werden* is more appropriate than the pseudo-passive with *sind*.

I, 4, 39: *Welche Waffen hatten die Schweizer in Tells Zeit?* The last three words sound unusual for the idiomatic *zu Lebzeiten Tells*.

I, 4, 71: *Was sagt Melchtal, wohin sollen die Schweizer wallen?* This might be more idiomatically phrased as follows: *Wohin, meint M., dass die S. wallen sollten (würden)?*

II, 2, 28: *Warum fürchten sie dieselben (i. e., die Festen)?* sounds stiff and official for *W. f. sie sie?*

III, 3, 46: *Was droht der Landvogt dem Tell?* stands here instead of the more explicit *Was d. d. L. d. T. an?*

III, 3, 68: *Allein* is more rhythmic than *nur* in the question, *Wer allein (nur) darf Waffen tragen?*

IV, 1, 21: Instead of *Woran erkennt der Knabe es (i. e., das Schiff)?* the word-order, *Woran e. es d. K?* is stylistically preferable.

IV, 1, 29: *Was tut er in der Mitte derselben (i. e., der Szene)?* In place of the last four words, the words *mitten drauf* (i. e., *mitten auf der Bühne*) would be equally clear and less suggestive of the documentary style.

IV, 2, 2: *War der Schauspielplatz dort schon einmal?* is an infelicitous form of the question, first, because it calls merely for a reply with *Ja* or *Nein*, and also because it is unidiomatic German. Better, therefore, than the grammatically correct *Erscheint dieser Schauspielplatz zum ersten Male hier?* would be, for instance, *Wo kommt sonst im Drama derselbe Schauspielplatz vor?*

IV, 2, 9: *Was sagt Walter Fürst, warum könne er sie nicht trösten?* is as unsatisfactory as IV, 1, 40, already mentioned, and might well be changed into *Warum meint W. F. sie nicht trösten zu können?*

IV, 2, 26: *werde* of indirect discourse should be substituted for *wird*.

IV, 2, 30: *Wie viele sind schon im Geheimnis?* is an Anglicism for *Wie viele wissen schon darum?* or *Wie viele sind schon ins Geheimnis gezogen (eingeweiht)?*

IV, 2, 32: read *könne* for *kann* (cf. IV, 2, 26).

IV, 3, 46: For *Was rät Stüssi ihm?* read *Was rät ihm Stüssi?* (cf. IV, 1, 21).

IV, 3, 67: *Worüber geht eigentlich der Streit?* sounds like an unidiomatic blend of *Worauf geht der Streit?* and *Worüber streiten sie sich?* The meaning is *Worum handelt es sich eigentlich bei diesem Streit?*

IV, 3, 87: For *ist* read *sei* (cf. IV, 2, 26 and 32).

V, 2, 32: For *Welchen Rat gibt Tell ihm?* read the more rhythmic *Welchen Rat gibt ihm Tell?*

A very important and attractive feature of the book is the series of twelve excellent photographic reproductions, including the countenance of Schiller, as presented in the Dannecker bust, and the most memorable spots in Switzerland mentioned in the play. This series is effectively supplemented by three full-page maps, showing the pertinent geographical outlines of Central Germany, the Forest Cantons, and Central Switzerland. A list of bibliographical references is given on pages lii-lvi, sure to prove useful to teacher and pupil. Very welcome, too, is the list of Familiar Sayings from *Tell* on the last two pages

of the Introduction. The typography is practically errorless.

The final word should be one of praise. Admiration for the plan of the book and for the main features of its execution have prompted the foregoing honest attempt to suggest minor improvements for a future edition.

STARR WILLARD CUTTING.

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Le Cousin Pons, par Honoré de Balzac, edited with introduction, notes and questionnaire, by HUGO PAUL THIEME. Ann Arbor, George Wahr, 1911. 12 mo., xlv + 275 pp.

Not too much Balzac literature is available for school use, hence no one will object to a good edition of a work so characteristic of the novelist's talent as is the present one. The publisher is to be congratulated on the material make-up of the neat little volume: the paper is good, the type clear, and the binding tasteful.

A rather elaborate introduction, replete with valuable bibliographical information, will be more useful to the teacher than to the students; the latter will be left somewhat at sea owing to the bewildering confusion of contradictory opinions quoted. Some of the critics mentioned are hardly 'massgebend,' and therefore their often extreme views are of little importance. The average pupil needs more definite information, and by sifting the best criticisms, this may be given without danger of going far wrong. A few of the editor's own statements may be questioned; e. g., p. xi, "He knew great ladies . . . from whom he derived much of the inexhaustible instruction in the beau monde." It is hard not to agree with Fauguet:¹ *Son goût déplorable de faire des portraits de grandes dames*, etc. On p. xvii the editor states: "When we realize that all his characters are based on what he has seen . . ." The statement is extreme; Vautrin and Rastignac, to quote only two well-known characters, are impossible in real life, and however well and consistently they are worked out,

they are made *de chic*.—P. viii: "Balzac died . . . three months after his marriage." Balzac married March 14, 1850, arrived in Paris at the end of May, and died August 18, five months after his marriage.—P. xxiv: "These [Balzac's] characters, some 2000 in all . . ." Séché and Bertaut in their recent biography state: *Pour dresser en pied une foule de types si nombreux qu'on a pu éditer un répertoire alphabétique de 5000 personnages . . .*²—P. xxv: "Around the village doctor is centered much of the action . . . as in . . . *Cousin Pons*." There is no village doctor in *Cousin Pons*.

TEXT. The edition is slightly abridged and the omissions are justified. In several instances, however, more care in establishing the connection would seem desirable. Thus on p. 4, l. 1, *triple gilet* is unintelligible unless the reader refers to the omitted part: Pons wore a waistcoat of black cloth over a white one and a sweater underneath both.—P. 22, ll. 18 ff. *Pons avait refusé ce bonheur* (viz., of marrying Madeleine, the chamber maid) . . . *Aussi voulait-elle devenir la cousine de ses maîtres*. This *aussi*, 'therefore,' is here impossible. The original reads: *Aussi . . . jouait-elle les plus méchants tours au pauvre musicien*.—P. 32, ll. 16-18: Enigmatic because of an omission.—P. 38, l. 7: *En outre* makes no sense, again because of an omission.—P. 208, l. 10: *En ce moment arrive l'infatigable courtier de la maison Sonet . . .*; add: *et compagnie, entrepreneurs de pompes funèbres*, else we are in the dark as to this individual.—P. 213, ll. 1-3: The deviation from the original, apparently here due to the printer, makes this passage unintelligible.³

¹I have not counted the names as given in Cerfberr and Christophe, *Répertoire de la Comédie humaine* (Calmann Lévy, 1893).

²Typographical errors have been noted at the following places: page 4, l. 21; 9, 11; 14, 30; 20, 30; 28, 3 (read *jolie*); 28, 11; 31, 5; 41, 4; 46, 6; 80, 26 (*grigous*); 95, 31 (add *pas*); 103, 23 (*tout*); 117, 11 (note missing); 120, 22; 122, 22; 124, 20; 128, 11; 178, 5; 184, 8; 196, 10; 235, 27 (*assigné*). The *ces* of p. 8, l. 15, should evidently be *ses*, tho *ces* stands also in the Calmann Lévy edition. Questionnaire, 263, 93-94; 263, 109.

¹*Études sur le XIX^e siècle*, p. 422.